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ABSTRACT

This third in a series of ten learning modules on school-community relations is designed to give secondary and postsecondary vocational teachers help in understanding how to employ brochures for promotional purposes, how to plan and design attractive brochures, and how to see plans through the production processes to the final task of putting the brochure into the hands of the reader. The terminal objective for the module is develop a brochure to promote a vocational program in an actual school situation. Introductory sections relate the competency to others in the program and list both the enabling objectives for the three learning experiences and the resources required. Materials in the learning experiences include required reading, a self-check quiz, model answers, sample brochures to critique, model critiques, and the teacher performance assessment form for use in evaluation of the terminal objective. (The modules on school-community relations are part of a larger series of 100 performance-based teacher education (PBTE) self-contained learning packages for use in preservice or inservice training of teachers in all occupational areas. Each of the field-tested modules focuses on the development of one or more specific professional competencies identified through research as important to vocational teachers. Materials are designed for use by teachers, either on an individual or group basis, working under the direction of one or more resource persons/instructors.) (JH)

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MODULE

G-3

Develop Brochures to Promote Your Vocational Program

MODULE G-3 OF CATEGORY G—SCHOOL-COMMUNITY RELATIONS PROFESSIONAL TEACHER EDUCATION MODULE SERIES

The Center for Vocational Education
The Ohio State University

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FOREWORD

This module is one of a series of 100 performance-based teacher education (PBTE) learning packages focusing upon specific professional competencies of vocational teachers. The competencies upon which these modules are based were identified and verified through research as being important to successful vocational teaching at both the secondary and post-secondary levels of instruction. The modules are suitable for the preparation of teachers in all occupational areas.

Each module provides learning experiences that integrate theory and application; each culminates with criterion referenced assessment of the teacher's performance of the specified competency. The materials are designed for use by individual or groups of teachers in training working under the direction and with the assistance of teacher educators acting as resource persons. Resource persons should be skilled in the teacher competency being developed and should be thoroughly oriented to PBTE concepts and procedures in using these materials.

The design of the materials provides considerable flexibility for planning and conducting performance-based preservice and inservice teacher preparation programs to meet a wide variety of individual needs and interests. The materials are intended for use by universities and colleges, state departments of education, post-secondary institutions, local education agencies, and others responsible for the professional development of vocational teachers. Further information about the use of the modules in teacher education programs is contained in three related documents: **Student Guide to Using Performance-Based Teacher Education Materials, Resource Person Guide to Using Performance-Based Teacher Education Materials** and **Guide to Implementation of Performance-Based Teacher Education.**

The PBTE curriculum packages are products of a sustained research and development effort by The Center's Program for Professional Development for Vocational Education. Many individuals, institutions, and agencies participated with The Center and have made contributions to the systematic development, testing, revision, and refinement of these very significant training materials. Over 40 teacher educators provided input in development of initial versions of the modules; over 2,000 teachers and 300 resource persons in 20 universities, colleges, and post-secondary institutions used the materials and provided feedback to The Center for revision and refinement.

Special recognition for major individual roles in the direction, development, coordination of testing, revision, and refinement of these materials is extended to the following program staff: James B. Hamilton, Program Director; Robert E. Norton, Associate Program Director; Glen E. Fardig, Specialist; Lois Harrington, Program Assistant; and Karen Quinn, Program Assistant. Recognition is also extended to Kristy Ross, Technical Assistant; Joan Jones, Technical Assistant; and Jean Wisenbaugh, Artist for their contributions to the final refinement of the materials. Contributions made by former program staff toward developmental versions of these materials are also acknowledged. Calvin J. Cotrell directed the vocational teacher competency research studies upon which these modules are based and also directed the curriculum development effort from 1971–1972. Curtis R. Finch provided leadership for the program from 1972–1974.

Appreciation is also extended to all those outside The Center (consultants, field site coordinators, teacher educators, teachers, and others) who contributed so generously in various phases of the total effort. Early versions of the materials were developed by The Center in cooperation with the vocational teacher education faculties at Oregon State University and at the University of Missouri-Columbia. Preliminary testing of the materials was conducted at Oregon State University, Temple University, and University of Missouri-Columbia.

Following preliminary testing, major revision of all materials was performed by Center Staff with the assistance of numerous consultants and visiting scholars from throughout the country.

Advanced testing of the materials was carried out with assistance of the vocational teacher educators and students of Central Washington State College; Colorado State University; Ferris State College, Michigan; Florida State University; Holland College, P.E.I., Canada; Oklahoma State University; Rutgers University; State University College at Buffalo; Temple University; University of Arizona; University of Michigan-Flint; University of Minnesota-Twin Cities; University of Nebraska-Lincoln; University of Northern Colorado; University of Pittsburgh; University of Tennessee; University of Vermont; and Utah State University.

The Center is grateful to the National Institute of Education for sponsorship of this PBTE curriculum development effort from 1972 through its completion. Appreciation is extended to the Bureau of Occupational and Adult Education of the U.S. Office of Education for their sponsorship of training and advanced testing of the materials at 10 sites under provisions of EPDA Part F, Section 553. Recognition of funding support of the advanced testing effort is also extended to Ferris State College, Holland College, Temple University, and the University of Michigan-Flint.

Robert E. Taylor
Executive Director
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THE CENTER FOR VOCATIONAL EDUCATION
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The Center for Vocational Education's mission is to increase the ability of diverse agencies, institutions, and organizations to solve educational problems relating to individual career planning, preparation, and progression. The Center fulfills its mission by:

- Generating knowledge through research.
- Developing educational programs and products.
- Evaluating individual program needs and outcomes.
- Installing educational programs and products.
- Operating information systems and services.
- Conducting leadership development and training programs.

AAVIM

AMERICAN ASSOCIATION FOR VOCATIONAL INSTRUCTIONAL MATERIALS

Engineering Center
University of Georgia
Athens, Georgia 30602

The American Association for Vocational Instructional Materials (AAVIM) is an interstate organization of universities, colleges and divisions of vocational education devoted to the improvement of teaching through better information and teaching aids.

INTRODUCTION

The success of a vocational education program depends to a considerable extent on how well its purposes and activities are communicated to the people who support it. Vocational teachers, therefore, must develop skills in communicating and interpreting their programs to the public.

Public support for vocational education can come from many different groups in the community. Each group has its own special interests, needs, and attitudes toward education. Just as each group may benefit from a strong vocational education program, so each may be able to contribute to furthering the goals and purposes of vocational education.

To take advantage of this potential support, vocational teachers and administrators should use a variety of techniques to publicize their programs in a way that will capture the public's interest, create and sustain favorable attitudes, and motivate the public to act in support of vocational education.

One simple, yet effective, means of informing the public is the **brochure**. It is an efficient and effective device for telling your story to the very people you want to reach. The brochure takes a relatively small budget to produce, and it demands little of the reader's time or effort, yet its effect may be significant indeed. It can be timely, arresting, and informative all within its small and simple format.

Vocational teachers are often involved in the production of promotional brochures. In this module, you will find learning experiences designed to help you to understand how to employ the brochure for your promotional purposes, how to plan and design attractive brochures, and how to see your plans through the production processes to the final task of putting the brochure into the hands of your readers.

ABOUT THIS MODULE

Objectives

Terminal Objective: While working in an actual school situation, develop a brochure to promote your vocational program. Your performance will be assessed by your resource person, using the Teacher Performance Assessment Form, pp. 37–38 (*Learning Experience III*).

Enabling Objectives:

1. After completing the required reading, demonstrate knowledge of the steps and procedures involved in planning, preparing, producing, and distributing a brochure to promote a vocational program (*Learning Experience I*).
2. Given examples of brochures designed to promote vocational programs, critique these brochures (*Learning Experience II*).

Resources

A list of the outside resources which supplement those contained within the module follows. Check with your resource person (1) to determine the availability and the location of these resources, (2) to locate additional references in your occupational specialty, and (3) to get assistance in setting up activities with peers or observations of skilled teachers, if necessary. Your resource person may also be contacted if you have any difficulty with directions, or in assessing your progress at any time.

Learning Experience I

Optional

Reference: Public Relations Guide. Cincinnati, OH: The Procter & Gamble Company, Educational Services, 1975. (Revised 1977)

Reference: American Association of Agricultural College Editors. *Communications Handbook*. Third Edition. Danville, IL: The Interstate Printers and Publishers, Inc., 1976.

Reference: Strunk, William, Jr. and E. B. White. *The Elements of Style*. Second Edition. New York, NY: Macmillan Publishing Co., 1972.

Learning Experience II

Optional

Promotional brochures used for programs in your occupational specialty to examine and critique.

A resource person, public relations specialist, or other person with expertise in preparing brochures with whom you can discuss your critiques.

Teachers, local printers, journalists, etc., knowledgeable about planning and preparing promotional brochures with whom you can consult.

Materials to use in preparing a visual layout for a brochure.

A resource person or other person with expertise in preparing brochures to critique your brochures.

Learning Experience III

Required

An actual school situation in which you can develop a brochure to promote your vocational program.

A resource person to assess your competency in developing a brochure to promote your vocational program.

This module covers performance element number 241 from Calvin J. Cotrell *et al., Model Curricula for Vocational and Technical Teacher Education: Report No. V* (Columbus, OH: The Center for Vocational Education, The Ohio State University, 1972). The 384 elements in this document form the research base for all The Center's PBTE module development.

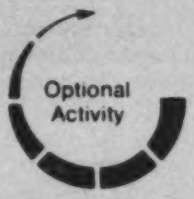
For information about the general organization of each module, general procedures for their use, and terminology which is common to all 100 modules, see About Using The Center's PBTE Modules on the inside back cover.

Learning Experience I

OVERVIEW

After completing the required reading, demonstrate knowledge of the steps and procedures involved in planning, preparing, producing, and distributing a brochure to promote a vocational program.

You will be reading the information sheet, Developing and Distributing Promotional Brochures, pp. 6–18.



You may wish to read the supplementary references, *Public Relations Guide*, pp. 20–22; AAACE, *Communications Handbook*, pp. 34–42; and/or Strunk and White, *The Elements of Style*.

You will be demonstrating knowledge of the steps and procedures involved in planning, preparing, producing, and distributing a promotional brochure by completing the Self-Check, pp. 19–22.

You will be evaluating your competency by comparing your completed Self-Check with the Model Answers, pp. 23–24.

Activity

For information on the value of brochures in promoting a vocational program, and how to design, produce, and distribute brochures, read the following information sheet:

DEVELOPING AND DISTRIBUTING PROMOTIONAL BROCHURES

One of the best ways to inform the public about your vocational program is to tell your story in a brochure. Other media such as radio and television announcements, newspaper stories, public meetings, and other public relations devices, all have their particular uses, but a brochure can get your message to the specific audience you want to reach, at the best time, and with a special impact.

A brochure (flyer, leaflet, or pamphlet) is an unbound paper publication, usually printed on a single sheet, which may be folded or unfolded. It carries a **single message** with a limited scope. A brochure is meant to have a **specific purpose**, and not to contain a thorough coverage of any topic or phase of your vocational program.

As a vocational teacher, supervisor, or administrator, there will be many occasions when you will want to inform the public about your program. You may want to change people's attitudes about the program, encourage some particular action, request support for your efforts, or simply provide information to the general public. A well-planned and produced brochure can do all of this and more.[1]

You can use a brochure to report the accomplishments of your program such as the placement record and job success of your trainees. A brochure can describe the occupational opportunities in your field and can encourage young people to begin their training. You may want to let the public know about the courses available in your program and how they may enroll. You can ask for support for some special need such as enlarged or modernized facilities. You may wish to point out a particular educational problem, or tell the public about a community service your program offers.

One of the advantages of a brochure is that it can be designed for the general public or aimed at a specific audience. By using the appropriate approach you can reach—

- taxpayers, to tell them how their vocational education tax dollars are being spent
- parents, to describe vocational training programs in which their children enroll
- students, to excite their interest in your occupational field
- trades people, to tell them how they can upgrade their training and skill
- employers, to inform them about a source of skilled workers, or to get them to participate in your program
- community leaders, to describe what your program is doing to meet community needs

There are **special occasions** when a brochure can be used to good effect. Registration time is a good time to have brochures available which are designed to get prospective students interested in your program and to tell them about the qualifications they need. When a new program is started, or an ongoing one is reorganized, you should let people know about it.

Open House or Parents' Night provides another great opportunity to distribute brochures describing what you are doing for students and the community. At election or school-budget time you can use brochures to inform the public about your program's progress or its problems (but be careful not to get involved in a partisan political situation). The end of the school year is the right occasion to use a brochure to publicize your students' accomplishments or summarize the progress your program has made.

1. To gain skill in planning a comprehensive school-community relations effort, of which promotional brochures may be a part, you may wish to refer to Module G–1, *Develop a School-Community Relations Plan for Your Vocational Program*.

One reason a brochure is effective in conveying a message is that its single purpose permits it to be designed for special impact. The public, deluged with advertising, finds the brochure quick and easy to read. With some care and imagination, it can be made both eye-catching and attractive. Because of its neat form and size, it can be easily saved for future reference (as, for example, when you advertise the evening adult classes that will be available in the fall).

Compared to other media, brochures can be produced at relatively low cost and are efficient because they can be distributed to just the right people. Careful planning and creative ideas are more important than an unlimited budget. Brochures are not complex to produce—in fact, if there is a vocational graphic arts or printing program available, most of the work can be done right in your own school at a very minimum of cost.

Aiming at the Audience

Before you get very far along in planning your brochure, you will need to know who your readers are. Confine yourself to **one subject** at a time and **one audience** at a time. Don't attempt to tell everybody everything in a single brochure. Decide first who you are trying to reach, how you are going to get their attention, then what you want them to learn, and what you want them to do about it.

Write down some of the **characteristics** of your proposed audience: its educational level, economic level, basic concerns and interests, typical reading material. A brochure written for the educational community may cause the less educated to throw it in the wastebasket unread. Try to think of what in your vocational program might **interest** your intended readers, and what **approach** you should take to appeal to their interests. Just about everybody gets a flood of unsolicited material these days, so unless you find some way to get the reader's attention and hold it long enough to convey your message, you won't accomplish anything. An unread brochure is useless.

As you begin planning your brochure you should consider how you can reach your audience through—

- attractive and catchy titles
- a simple message written in a lively style
- pictures, type, and layout that gain and hold attention
- a subject that has meaning and importance to the reader

There are a lot more ways of promoting your vocational program than simply using the well-worn approach of describing employment opportunities in glowing terms. You can probably think of many topics to stimulate public interest, such as the following:

- how your vocational subject is taught
- safety education in vocational training
- school course offerings
- job placement for students
- career planning
- evening programs for working adults
- consumer education in vocational education
- community services your program can perform
- how students can earn while learning
- future plans for your program
- how your program aids the underprivileged, handicapped persons, or the exceptional student

Planning the Brochure

In planning for your brochure, it is important that you consult with your school administrators. They need to be aware of any contacts you make with persons or groups outside the school. In some cases, their approval is needed before you can finalize plans to produce and distribute a brochure, particularly if you will be requesting funds.

You may have the help and cooperation of a small group of people in preparing a brochure—or you may do it pretty much on your own, with help only from an illustrator and the printer. Either way, you can produce a successful brochure.

If your brochure topic involves the whole vocational program in your school, organize the production as a group effort. Get everybody working in the program to contribute in some way. There are many ways to produce a brochure, but you might follow the steps in the following plan.

1. Get the group together to discuss the purpose of the brochure, the main theme, and the intended audience.
2. Show them good examples of the kind of brochure you have in mind. Don't limit yourself to school productions; show good commercial brochures as well.
3. Encourage questions and discussion on all aspects of the brochure: the audience, approach, facts needed, appearance, budget.
4. Ask the group for ideas about distribution of the brochure. How many copies will be needed? Shall they be mailed? How does the brochure fit in with school public relations plans and policies?
5. Decide who is going to write the text (you may find yourself doing this). Arrange for others to review the text and make suggestions.
6. Decide on questions of general format, kinds of illustrations, and the time schedule for production.
7. Begin working with production specialists like the printer and graphic artist, or work out the preliminary design and layout yourself.

It may well be that you will need to do part or all of the brochure planning on your own. That gives you a heavier load of responsibility, but it can result in just as successful a product. Basically, the planning is the same. As part of a school system, you can tap a number of resources and get valuable assistance in the production phase from a variety of people. Usually they are quite pleased to be called on to use their professional expertise. Consider the following resources.

- The librarian and school registrar can furnish facts and data about the school and the community.
- The English or journalism teacher can review and edit your text and offer suggestions about style.
- The art or graphics teacher can be consulted about design, layout, and color.
- Friends and colleagues can react to your draft of the text.
- The school secretary can type your manuscript.
- A representative from a paper company can show you samples of suitable papers.
- A printing teacher may be available to help you through the production stage.
- Students will usually volunteer to help with folding, envelope stuffing, and distribution.

A Production Sequence

As planning proceeds, it is wise to adhere to a production sequence to be sure that everything gets done and that the process goes as smoothly as possible. There will be inevitable slippages, but that doesn't lessen the need for a plan. The following sequence can be used as a guide.

1. Establish the need and purpose of the brochure.
2. Identify the audience for whom it is to be designed.
3. Discuss with others your ideas and plans.
4. Meet with the school administrator to obtain approval and secure funds.
5. Prepare a draft of the text.
6. Prepare a rough layout of the brochure.
7. Meet with a printer, illustrator, and/or publications specialist to

discuss your ideas.

8. Revise and refine the plans and layouts as necessary.
9. Get reactions on draft from colleagues and friends.
10. Revise again if necessary.
11. Prepare final illustrations and text.
12. Prepare a visual layout.
13. Take material to the printer with final instructions.
14. Print the brochure.
15. Distribute the brochure as planned.
16. Prepare a file on the brochure for future reference. Include ideas for improvements, reactions of the public, and production methods.

Sources of Funds

There are probably as many school financial situations as there are schools, so finding money to produce a brochure is really an individual problem. One note of encouragement should be mentioned. If there is a genuine need for the brochure, if you have a thoroughly worked out plan, and if the proposed brochure does not conflict with other public relations efforts, you can usually get the funds for it. It is amazing how much support you will find for a good idea.

Some general suggestions may be helpful. Within your own school there may be money for the brochure in the public relations budget, the general vocational department budget, or from the principal's contingency fund. Your school system's public relations office may foot the bill. School and community organizations such as PTA, your advisory committee, or a trade association may be willing to help.

Before you start asking for money, know what you want to accomplish and how much it will cost. Get estimates for the artwork, paper, and printing. If possible, have other options prepared, but don't present them until after you have tried to get support for the most desirable finished product.

If you can use school personnel for much of the work, there may be little or no extra labor charges involved. Even with recent materials' price increases, costs for the brochure should not be excessive and can bring substantial returns.

Putting It Into Words

A brochure can't (and shouldn't) have a lot of text, but what there is can be very important. The shorter the text, the more carefully it must be constructed and written. Every word counts.

Plan your emphasis and approach when you first begin planning the entire project, before a word is written. Your preplanning may be just a few notes, or a complete outline. A group may help you to develop thoughts, ideas, and an approach, but the actual writing is an individual task. Good writing takes time, effort, and patience. It cannot be hurried or done thoughtlessly. Sometimes ideas for writing have to be left to sort themselves out in your mind before you can begin putting them down on paper. The following guidelines for preparing written materials are intended to refresh your memory and to help you write punchy pamphlets and brilliant brochures.[2]

Know your readers.—It is worth repeating that you should keep their image in mind as you write. Have a clear picture of the person you are writing for—age, education, income, occupation, language level. Consider not only what they know about your subject, but what they want to know. Be aware of their interests, their likes and dislikes, their prejudices. Use words that are in their vocabulary, and write in a style that makes the readers feel the copy is aimed directly at them.

Have a plan.—You are not ready to write until you have a well-defined goal—one that you can state in a single sentence. Make an outline of the material you are going to present so that you will be certain you have included all the main points and have arranged them in a logical order. Even a small brochure demands that you have a framework on which to build. It can be a very simple one with just two or three headings and subheadings

2. AAACE, *Communications Handbook*, Third Edition (Danville, IL: The Interstate Printers and Publishers, Inc., 1976), pp. 37–40.

written in short phrases, or it may be a completely detailed topic outline.

Make a rough draft.—Get your thoughts down on paper as the ideas begin to flow. The beginning of the text must be interesting even if it is only a sentence or two long. Use short sentences to keep it moving. Your first draft will probably not be your best work, but it gets you going. It can be revised and polished later. Follow your plan and don't let extraneous material creep in.

Choose your words carefully.—Select simple, effective ones that the reader will understand, but throw out the clichés and old shopworn ways of saying things. Avoid educational and technical jargon when simple English words will get the idea across. Look for words that convey your meaning with the least effort for the reader. A dictionary and a thesaurus are the indispensable tools of the writer's trade; use them to find just the word you need.

Use short words, simple words, active words, colorful words, specific words, and familiar words. If you have trouble putting something into words, it may be because your idea is hazy. Once you know what you want to say, you won't have much trouble finding the right way to say it.

Punctuate for clarity.—In speaking, pauses and voice inflection help indicate meaning. In writing, you must depend on punctuation to make your meaning clear. Well-planned sentences need a minimum of punctuation. When you need help in punctuation refer to a grammar textbook or a style manual; don't just guess.

Use capitals and underlining sparingly.—Unnecessary use of capitals adds nothing to the meaning of your writing and only detracts from its appearance. Again, check references when in doubt. The use of underlining to create emphasis soon wears thin and simply clutters the copy. Save capitals and underlines for very special occasions.

Know your numbers.—If your copy contains numbers, be careful to follow the rules, such as "spell out numbers of ten or less," and "spell out numbers at the beginning of a sentence." For all the rules, see a style manual.

Edit your copy.—After you have written your first draft, set it aside to cool for a day or so. When you reread it, you will probably find some awkward phrases you hadn't realized were there. You may also think of a better way to express an idea. Let some associates read the copy and note the questions they ask. Revise, rewrite, and polish your manuscript until you are satisfied. Then you are ready for final editing. Read the copy critically **several times**, looking for different kinds of flaws each time. Check for the following.

- capitalization, spelling, and word meaning
- grammar, punctuation, and word division
- organization and logical sequence
- clarity and simplicity of words and sentences
- interest to the reader
- titles, subheadings, and captions that are clear and dramatic

Illustrations

Brochures need to tell a story fast and forcefully. Illustrations can help do this. "Illustrations" can be photographs, paintings, drawings, charts, graphs, maps, or similar materials. Use illustrations in your brochure to—

- dramatize the key ideas, explain the story
- emphasize a particular point
- stimulate and motivate the reader
- break up the text—provide a change of pace
- furnish a spot of beauty and pleasure
- cut down on words

Line drawings (such as the illustrations in this module) can be simple and effective. They convey the idea by suggestion rather than by detail. Drawings can be an integral part of the overall design and the aesthetic effect you are trying to achieve. Line drawings are easy to reproduce by all printing methods, including multilith and offset, and can be used with inexpensive printing papers.

Look at some samples of previous work done by your intended artist to see what style he/she does best. To help the artist get the effect you want, furnish him/her with a simple sketch of your idea. Don't be embarrassed by any lack of personal artistic talent. Examine the artist's pencil drawings before they are inked—they are easy to change at that stage.

Photographs can be very compelling when they are well done. It is probably easier for you to get good photos than fine artwork because photo-

graphy is less demanding, and more people have experience with it.

Photographs are reproduced in print by "halftone cuts" or "plates." These are metal engravings made by a photographic process through a screen. Photos must be printed on the offset press or the letterpress. Cheaper duplicating processes like mimeograph or multilith cannot reproduce them. The printing paper has to be suitable for halftone cuts also, so talk to the printer about this. To prepare the photo for the engraver, it is best to make an 8" x 10" glossy print.

Here are some guidelines for using photographs in your brochure.

- Photographs should be technically excellent—clear, sharp focus, correct exposure, free of blemishes.
- Each illustration should be substantial in size—large enough to have real impact in the brochure and to show needed detail. One or two large photos are better than several small ones.
- The picture should have a center of interest—telling just one story, with the main point clear.
- Let the picture tell a story, including action. Show something happening.
- The photograph must have good composition. Use the principles of simplicity, emphasis, and balance.
- Crop the picture carefully. Select only the important section of the picture. Cut off unessential areas, wasted space, poor backgrounds. Improve the composition by careful cropping.
- Handle the print with care. Avoid fingerprints, don't use paper clips, and don't write on the back where it may show as an impression on the front.

In all illustrations, either drawings or photographs, beware of the amateurish or poorly done. Amateur illustrations can ruin your brochure and can create exactly the wrong effect. The school's art teacher may do your illustrations for free, but unless you know that the work will be good, don't use that source. Some school systems have professional illustrators and photographers on the staff just to do this kind of work. Use the work of professionals if at all possible.

Layout and Design

The design of the brochure is important in creating immediate "eye appeal" for your message. You

can organize the design elements, such as illustrations, text, lines, and white space, to create this appeal. A well-planned layout can gain the reader's favorable attention, set the desired tone, and create an image.

You might want to project a feeling of activity, craftsmanship, or high style with the design and layout. For example, a brochure designed to promote the machine shop program might create an image of precision in metal work by using steel-gray paper, a modern clean looking type, precise line drawings, and a carefully balanced layout. A brochure about a child care program could use a delicately textured paper of a warm color, a very informal layout with a script type, and one or two large soft photographs of children.

In planning a brochure, the design layout should be developed early; otherwise, the effect will suffer. You may find you have the wrong size illustrations or too much copy for the available space. Writing the copy and planning the design go hand in hand, assisting and complementing each other.

One of the best ways to get ideas for brochure design is to look at good ones and adapt them to your own purposes. Collect appealing brochures wherever you go: craft shops, exhibits, plays, concerts, or vocational schools. There is nothing wrong with borrowing from others—just use good judgment and ethics, and observe the copyright laws. Remember, you are not exempt from copyright restrictions just because yours is a nonprofit program in a public school.

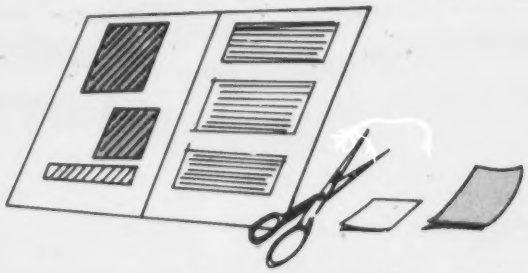
When you begin the design, you already should have decided on the purpose of the brochure and

have set some limits on your resources. Now you can begin mixing the ingredients: (1) the copy you intend to use, and (2) the illustrations you will have.

First, make some basic decisions about the relative size and importance of the illustrations and the text. Then, begin making trial arrangements of illustrations, headings, and copy. Don't be satisfied with your first efforts—you can probably do better. Next, make some rough drawings of the placement of the pictures and text on the page. Ruled graph paper may help you get the sizes and proportions about right.

If pencil sketching doesn't come very easy to you, try the paper and scissors method. Cut colored paper the right size to represent pictures and text, move them around on a plain white sheet marked off in the size of the finished brochure. Be sure to mark the margins and fold lines so the copy doesn't end up where you don't want it. Folds should not run through headings or pictures. Margins should **not** be equal all the way around, but larger on the sides than the top, and still larger at the bottom.

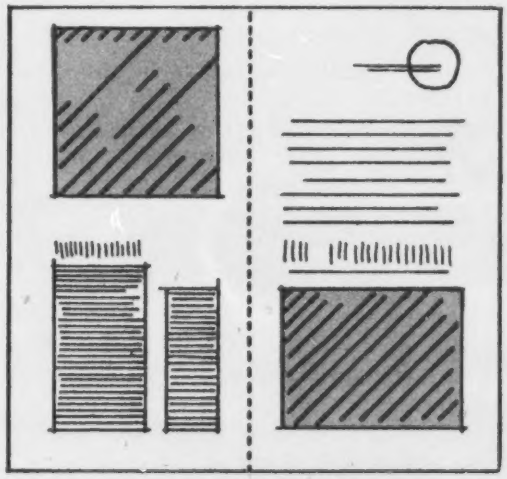
Your pencil sketches, or the little pieces of paper stuck on a sheet, represent the "rough layout." They form a general picture of your design.



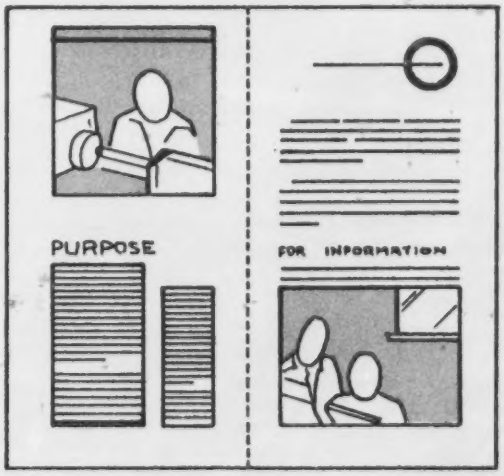
Enlarge, reduce, eliminate, or add to the pictures to get the style and effect you are looking for. If you think your rough layout is good, ask someone to look at it and react to it—or put it aside for awhile and see if it still looks good when you come back to it.

Apply the rules of proportion, balance, and emphasis that are common to all good two-dimensional designs. You can use a formal balance (1), informal balance (2), design patterns based on the Z (3) or the Y (4), or spots of interest (5).

The "rough" develops into a "visual layout." To prepare the visual layout, you decide on the approximate placement and size of the text, headings, and illustrations. The visual layout is made in actual size, showing the blocks of space to be filled with copy, illustrations, and design lines (like printed borders or symbols). Indicate the text copy and the picture captions by drawing blocks to the exact size and space planned, and fill them with heavy horizontal lines.

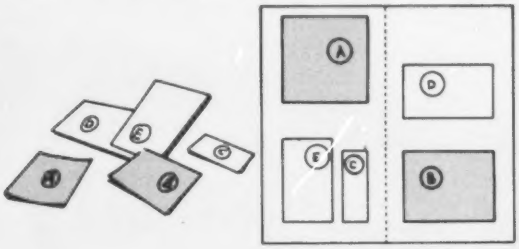


Most printers will be able to work from the visual layout, but sometimes it may be wise to make a finished layout, called a "paste-up dummy." In the dummy, photocopies of the artwork and printer's proofs of the type are pasted in their exact position on the page. (Your brochure will probably not be complex enough to justify the time and expense of a paste-up dummy.)



In either case, the layout for the printer should be marked with all the necessary instructions and be keyed to the actual photos and text copy. For ex-

ample, to indicate the place for a picture, mark an "A" on the layout and put an "A" on the photographic print that belongs in that space.



Choosing the Type

One major part of any graphic design job is getting just the right style of print (or "type face") for the publication. You should consult early with your printer or graphic artist to get help on selecting the type face. There are literally hundreds of faces available, each with its own character. The printer will be able to show you samples of the faces available in his/her shop.

A small sampling of the major families of type faces is given in Sample 1.

SAMPLE 1

TYPE FACES

Print (upper and lower case, Roman)	Print (Oldstyle)	Print (Gothic)
PRINT (caps, Roman)	Print (Modern)	Print (Sans serif)
PRINT (caps and small caps, Roman)	Print (Light bold)	Print (Square serif)
Print (italic)	**Print** (Medium bold)	Print (Condensed)
	Print (Heavy bold)	Print (Script)

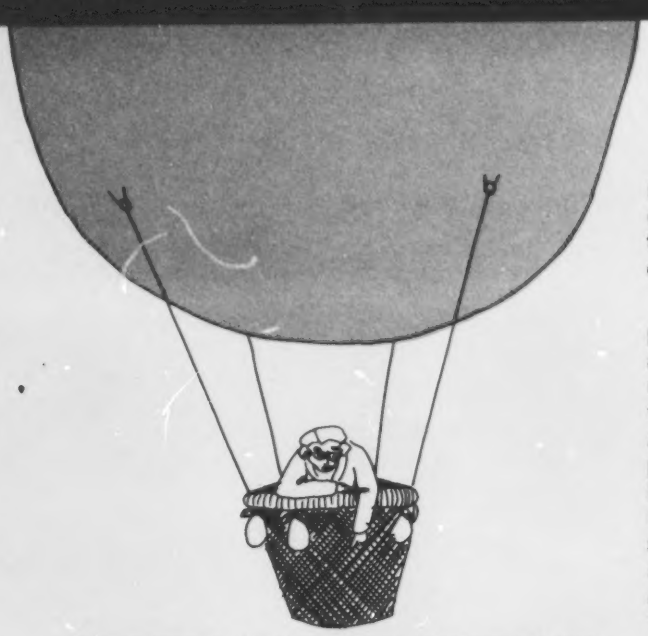
Learning all about type faces and how to use them appropriately could lead to a lifetime of study. However, the following few tips will help you talk to the printer.

- The height of type and the space between the lines is measured in "points." A point is 1/72 of an inch. A typical book or magazine is set in 10 or 12 point type. The text you are now reading is set in 10 point; the side headings are set in 12 point.
- A brochure or folder made up of display lines, pictures, and a brief text should make use of one of the modern bold type faces.
- Don't select a small size type just to be able to squeeze in more text. Type which is less than 10 points gets difficult to read.
- Be careful in mixing the families of type. The headings can be simply set in bold face of a larger size of the text type.
- The texture of the paper affects the type face you choose. Type faces with delicate lines do not print well on rough papers.
- Use restraint in choosing a face for the main headings, the titles, and the front matter. Too fancy a type face can spoil the effect on a small brochure.

Printing Processes

You certainly don't need to be a journeyman printer to be able to produce a promotional brochure for your program, but you should know enough about printing processes and terminology to be able to talk intelligently to printers and graphic artists. If you are at least familiar with the characteristics of basic printing techniques, you can work with specialists to make good decisions and get the kind of results you want.

Each of the commonly used printing processes has its advantages and drawbacks. By knowing something about them you can balance your design and production needs with your available resources. If you can visit some commercial printing shops while they are in action, you can gain a lot of understanding about the art of printing in a short time. The following information summarizes the main points about each process.



Mimeograph.—This process involves squeezing ink through a stencil onto paper. This has long been the inexpensive and easy method of duplicating used by schools, but it is not very versatile and the quality of the finished work is relatively poor. Stencils may be cut on the typewriter or from typewritten masters by electronic means. Line drawings can be made on the stencil, but the mimeograph process can't reproduce photographs. Papers suitable for mimeograph are limited. For good quality brochures, it is best to avoid mimeograph duplicating.

Letterpress printing.—Letterpress is the kind of printing used by Johann Gutenberg in 1435. Certainly not the latest process, this is still used for quality book and magazine printing and for some small jobs. It is printing done by inking a raised surface and making an impression on the paper.

In the hands of an expert printer, letterpress is capable of the most beautiful results. Poorly produced work can look bad indeed. Photographs and drawings can be reproduced well, and there is an enormous variety of type styles available. Letterpress is used in many vocational schools to teach basic printing techniques.

Offset reproductions.—Offset is printing done from a smooth metal surface. The ink is transferred to a rubber roller or blanket, then offset onto the paper. The metal printing plates are made from pasted-up master sheets by photography. Each page is pasted up as a unit, and may include printer's type, line drawings, photographs, or typewritten material. Changes in the plates can only be done by reshooting the entire page.

Most people can't tell the difference between offset and letterpress when looking at the final results. However, offset is easier to produce and permits almost an unlimited variety of layouts. The paste-ups can be made the same size as the finished work, or they can be enlarged or reduced photographically to achieve the desired size. (An increasingly great proportion of modern printing is done by the offset process because just about anything can be printed this way. This module is an example of offset printing.)

Multilith.—This is a less expensive form of offset printing often found in schools and offices as well as commercial duplicating services. The printing masters are suitable for shorter runs of from one to three thousand, and do not give the same quality as offset plates. Its limitations are that halftone photos cannot be reproduced and large solid black areas do not print well. These things aside, multilith is a practical process of considerable versatility, great speed, and reasonable quality. It is also very inexpensive. Most multilith machines accept a maximum paper size of 9" x 12" or 11" x 14 ½".

Much copy is now being prepared for printing and duplicating using a standard typewriter. The quality of the final product can, therefore, be no better than the quality of the typewritten material itself. For multilith and offset printing, try to have your typist use an electric machine with a carbon ribbon (rather than a fabric ribbon). Whatever typewriter is used, see that the type is clean, not clogged, the machine in good alignment, and the ribbon fresh. The IBM Selectric typewriter, with its variety of interchangeable typing elements, can produce several styles of type with two different spacings. You can achieve attractive results by use of different styles on the same page.

A few words about choosing colors may be helpful. Color can be an important factor in the way your brochure is received, and the kind of impact it has. Appropriate colors can help impart the feeling you want to convey—red and browns for warmth, blue or green to suggest cool or precise objectives, white to suggest cleanliness or happiness. Of course, colors can be used to attract the attention of the reader—red, orange, and bright yellow are usually considered effective for this.

Be careful of the combinations of colors you use in the brochure. Avoid unwanted associations. A combination of green and red is not only harsh, but it suggests Christmas to most people. Orange and black mean Halloween; the combination of pink and blue is associated with babies.

You can add color to your brochure by your choice of paper and ink. Paper comes in an enormous range of colors, and ink can be mixed to create any color you can imagine. Color areas can be produced on white paper by screening, as on the Overview pages of this module. Probably the easiest and safest way for the beginning brochure designer to produce a handsome result is to choose an appropriate color paper stock and print the text of the brochure in black. Later, you can try more adventurous combinations.

Printing Papers

Paper suitable for brochures comes in a bewildering and beautiful array of colors, textures, and weights. Of the great many kinds of fine paper, book paper, offset bond, and cover stock are of especial interest to the brochure designer. Your printer has samples of the various kinds to show you.

Book papers.—Machine finish book is a soft, dull-finish paper used largely in books, magazines, and commercial printing. **Antique finish book** has a soft, rough surface and uneven texture. Along with suitable oldstyle type, it is popular for programs, folders, and booklets. **Coated paper** is surfaced with a special clay to make it very smooth, and it can be of glossy or dull finish. Glossy paper resists soiling, but it is hard to read because it reflects the light. Coated papers are necessary for printing halftones (photographs).

Cover papers.—Covers are usually made of heavy stocks that feel pleasant and have a firm body. They come in a great variety of colors, textures, and thicknesses. The surface finish or patterns range from very smooth to rough. Cover papers can give your brochure strong character. The covers of this module are made of coated medium weight cover stock.

Offset papers.—These papers are made especially for use in the offset printing process. Offset papers come in a great variety of finishes, weights, and colors.

Mimeograph.—This paper is very ink-absorbent for use in the mimeograph process. Variety is limited, but a number of colors are available.

For small numbers of brochures (up to a thousand), the cost of the paper isn't very significant. Don't skimp on quality to try to save money. For really large quantities, paper costs can be an important consideration for your budget. Your printer then should be asked to figure the costs carefully for you.

It is important to know something about how papers are designated as to size and thickness. Book papers come in reams of 500 sheets, and the thickness or heaviness of the paper is expressed as the weight per ream. Thus "40 lb. stock" means that 500 sheets, 25" x 38" in size, weigh 40 lbs. The greater the weight, the thicker the paper. In the

module you are now reading, the body is printed on 60 lb. coated stock. Cover stock is designated in pounds per 100 sheets; the cover of this module is printed on 80 lb. enamel stock.

Cover stock usually comes in a standard-sized sheet of 25" x 38", bond in 17" x 22". You need to know the sheet size when you plan the size of your brochure to avoid costly waste and cutting charges. There are some standard sizes of brochures that you should use.

- 8½" x 11" paper can be folded once or twice on the long dimension to produce brochures.
- 9" x 12" paper can be folded in thirds to form a neat 9" x 4" size. This fits into display racks and envelopes.
- 8½" x 14" folds in thirds to produce a handsome 8½" x 4¾" brochure, or a slim four-fold 8½" x 3⅝" size.
- Avoid quaint or cute sizes. Any deviation from a standard sheet begins to cost money and cause trouble.
- Avoid the 8½" x 11" or 9" x 12" sheet folded only once. These folds produce a brochure of ungainly proportions.

When you plan your design, you must also plan where the fold is going to occur. The fold line should not break into the major design elements. Paper has a "grain" just like a piece of wood. When

using heavy papers you should plan the fold so it is done **with** the grain so the fold is smooth and sharp. Folds made across the grain come out lumpy and wrinkled. (Find a sheet of heavy paper, fold it in both directions, and notice the difference.) Your printer can help you by planning the paper cuts so the folds fall with the grain.

In moderate quantities, folding can be done by hand. (A volunteer group of students can produce a lot of folds in a short time.) If you are producing a large quantity of brochures, the printer can do the folding by machine at very low cost.

Envelopes come in a great range of types and sizes, but you probably will use only two of them. A No. 10 envelope (standard business size) is good for distributing folded brochures through the mail. The No. 6 size can be enclosed in the No. 10 envelope if a return is desired.

Production Costs

Conditions in the printing and paper industries make it possible to discuss costs only in a general and relative way. Paper prices have risen sharply and supplies are not as reliable as they once were. Generally, printing costs have gone up too, but because of new technology, the costs of a few processes have actually declined. If your school system has programs in vocational printing and/or graphic arts that can do your brochure, your costs may be little more than the cost of paper and plates.

As you plan for the production of the brochure, there are a number of cost factors you should keep in mind. You will have to weigh these factors with your needs and your budget.

- Quality of work can vary tremendously from one printer to another. Look at samples of the printer's work, and don't necessarily choose the lowest estimate.
- School printing is even more chancy because your job is going to be done by students in training. Discreetly look at the students' work to see if it is the kind you want to send out. If it is good work, you will not only be promoting your own program, but also the vocational printing program.
- Plan to produce all the brochures you need at one printing. It is a lot cheaper to have some copies left over than to run out and have to get the publication reprinted.
- When you get a price from a printer, be sure he/she has included all items, such as cuts and plates, so you won't be in for some unpleasant budgetary surprises.
- Getting color in your brochure costs practically nothing if you do it using colored paper. It is somewhat more costly to use one color of ink, and much more costly when several ink colors are specified.
- If you ask the printer for special service, such as a rush job, be prepared to pay for it.

Printing Schedules

If you want your brochure to reach your audience by a particular date, you will have to plan far ahead. Good printing takes time, so don't plan to run into the print shop at the last minute and expect the printer to drop everyone else's job just to get yours out on time. If the vocational school print shop is going to do the work, a special circumstance applies. The instructional program comes first. Thus, your brochure printing may have to wait until some students are ready to do it, so you cannot require a specific due-out date.

To get your brochure ready at a certain time, work out a realistic production schedule and stick to it. When you make such a schedule, work backwards.

1. Determine the date when the brochure is to reach its readers.
2. Estimate and allow for time for distribution or mailing.
3. Ask the printer to estimate the time he/she needs for production after he/she receives all the copy and artwork.
4. Plan to complete your writing and the production of illustrations to meet the printer's deadline.

The copy should be right when it goes to the printer. Any errors you make will cost money and take time to correct. If the printer makes an error, it is his/her responsibility to correct it. Undetected errors will make you and your program look bad. Proofread the copy several times, each time for a different reason (grammar, punctuation, typographical errors, etc.). Ask someone else to read it for corrections also.

The first time you attempt to produce a brochure

you will probably be greatly surprised at the length of time it takes. From the first bright idea to the finished product in the hands of the reader may take weeks—perhaps even longer. The more people that are involved, the more chance for schedule slippages and delays.

Distribution Methods

A brochure is not worth very much unless it gets to someone who reads it, thinks about it, and is changed in some way. Distribution plans, then, are just as important as any other part of the overall planning. You want to get your brochure into the hands of the right readers under the most favorable conditions. A brochure that is intended for parents at registration time and instead is given to teachers at the end of the school year isn't likely to accomplish very much.

Timing is all-important. Distributed too early, people forget about it; too late, and they can't act on it. A brochure designed to promote your program in a general way allows for fairly flexible timing, but note these tips.

- Monday is a bad day for your brochure to arrive by mail. Too much else arrives in the mail for it to get proper attention.
- A brochure asking for financial support probably shouldn't arrive at income tax time or when the real estate tax bills arrive.
- You may get a negative reaction to your brochure if it comes in the middle of a community controversy involving the schools. Wait for things to cool down a bit.

In a secondary school program, one method of distributing your brochure that seems simple (and cheap) is to send it home via the students. The trouble is, a great percentage of the brochures will never reach their destination. Sending it along with students' grades improves its chances.

In the commercial world, most promotional materials are sent by mail. Even though it costs more than student delivery, it is far more efficient. You don't need to send everything in an envelope by first-class mail. Lower rates prevail when things are folded and stapled, or placed in unsealed envelopes. Your school may have a postage meter machine that can save you money and time. Check with your local postmaster for the latest regulations and current rates.

An accurate and complete mailing list avoids wasted postage and increases the chances of the brochure reaching the right persons. You may get a list of parents of students from the school files, or you may have to compile a special list of people yourself. The mailing list may be of community leaders, business people in your occupational area, or any other group you want to reach. The important think is that the mailing list be kept alive and up to date by frequent addition and subtraction of names and checking of addresses.

An especially good idea is to have a list of officers of organizations in your community. As a vocational teacher, you may well want to reach influential people in groups such as the following.

- Business groups
- Labor organizations
- Political groups
- Veterans organizations
- City officials
- School teachers and administrators
- Professional organizations
- Welfare agencies
- Youth groups
- Luncheon clubs

In addition to bulk mailing there are a number of other good ways to distribute brochures.

- Have them available on tables at registration time.
- Send them to junior high and senior high school counselors.
- Mail individual copies to those who make inquiries about the vocational program.
- Take them to vocational banquets, meetings, and conventions.
- Distribute them through the PTA.
- Place brochures on the tables of community luncheon-club meetings.
- Distribute them at exhibits, fairs, and displays.
- Place them in the brochure rack in the school office and the central administration building.

Most professional educators feel that they have an obligation to share their ideas and achievements with others. When you distribute your brochure, be sure to send some copies to your colleagues and professional groups. Include in your mailing list the local and state vocational associa-

tions, the state department of vocational education, and the public relations office of the school system. Other teachers in your occupational area will also appreciate getting a copy for their files. Mailing these copies of your brochure takes only a few minutes, but it is both a professional obligation and an investment in goodwill and continued communication.

If you need to refresh your memory about writing style, writing errors to avoid, punctuation, capitalization, common spelling errors, and other techniques of writing, you may wish to read *Public Relations Guide*, pp. 20–22; AAACE, *Communications Handbook*, pp. 34–42; and/or Strunk and White, *The Elements of Style*.

NOTE: As you complete the following activity, you will note that there is a centerfold containing two brochures in the middle of the Self-Check items. These brochures are a part of Learning Experience II, and are placed here simply for convenience of book production. Their use will be explained in Learning Experience II. Please disregard the brochures at this time.

The following items check your comprehension of the material in the information sheet, Developing and Distributing Brochures, pp. 6–18.

SELF-CHECK

I. Matching:

The left-hand column contains a list of characteristics, each of which applies to one or more printing processes. On the right are four columns, one for each printing process. Read each item, and decide which process or processes that item describes. Then mark an X in the appropriate column(s).

	Mimeo-graph	Offset	Multi-lith	Letter-press
1. Usually the least costly of the reproduction processes				
2. Suitable for short production runs up to a maximum of 3,000 or so				
3. The masters are made on a stencil				
4. Reproduces photographs with high quality results				
5. Probably the lowest finished quality of the four printing processes				
6. Cannot reproduce photographs (halftones) successfully				
7. Line drawings can be reproduced very well				
8. Extremely versatile, and capable of very high quality results				

II. Essay:

Each of the six items below requires a short essay-type response. Please explain fully, but briefly, and make sure you respond to all parts of each item.

1. If a brochure is valuable as a device for informing and influencing the public, why shouldn't vocational teachers use this medium for **all** their program-promotion purposes?

2. Teachers and administrators sometimes think of the brochure as a promotional and advertising device for the sole benefit of the vocational program itself. How can it also be used to render a genuine service to the community in general, and special public groups in particular?

BROCHURE NO. 1

CUT ALONG DOTTED LINE

VOCATIONAL ADULT UPGRADE TRAINING PROGRAMS

(Partial List)

Accounting Jr. Management
Asbestos Installers
Auto Body Repair
Auto Mechanics
Boilermakers
Cabinet Making
Care and Guidance of Children
Carpentry
Clothing and Textiles
Consumer Education
Custodial Training
Data Processing
Drafting
Electricity
Electronic Technology
Finance and Credit
Fireman Training
General Clerical
Horticulture
Hospitality Clinics
Housing and Home Furnishings
Hydraulics
Institution and Home Management Housekeeping
Job Safety Public Utilities
Leisure Time Activities
Machine Shop
Masonry
Millwright
Mine Rescue
Motor Vehicle Inspection
Painting
Plumbing
Printing
Radio and TV Repair
Refrigeration and Air Conditioning
Sheet Metal
Small Engine Repair
Stenographic–Secretarial
Tool and Die Making
Tourist Courtesy
Waiver Practical Nurse
Welding

22

Vocational Adult Upgrade and Apprenticeship Training

FOLD ALONG THIS LINE

APPRENTICEABLE TRADES

(Partial List)

Automotive Body Builder–Repairman
Automotive Mechanic
Bricklayer
Cabinetmaker–Millman
Carpenter
Cement Mason
Draftsman–Designer
Electrician, Construction
Electrician, Maintenance
Engraver
Iron Worker
Lather
Machinist
Maintenance Mechanic–Repairer
Millwright
Painter and Decorator
Patternmaker
Photoengraver
Pipefitter
Plasterer
Plumber
Printer Compositor
Printing Pressman
Sheet Metal Worker
Tile Setter
Tool and Die Maker

FOLD ALONG THIS LINE

1

Vocational Education

23

SEE OTHER SIDE FOR ASSEMBLY INSTRUCTION

SEE OTHER SIDE FOR ASSEMBLY INSTRUCTION

Vocational Adult Upgrade Training

WHAT IS VOCATIONAL ADULT UPGRADE TRAINING?

- Vocational Adult Upgrade Training programs are intensive, short-unit programs provided for employed or temporarily unemployed workers in recognized occupations
- These programs are designed specifically for providing employed workers the opportunity to supplement or upgrade their knowledge and skills and to become more proficient in their occupations

WHAT TYPES OF ADULT UPGRADE TRAINING PROGRAMS ARE AVAILABLE?

- Short, intensive courses that are designed to meet the specific needs of workers in any given occupation at any time
- These courses are usually offered at the convenience of the workers and at times other than their working hours

WHAT RELATED AND TECHNICAL INSTRUCTION IS PROVIDED IN VOCATIONAL ADULT UPGRADE TRAINING?

- The content of the instruction may consist of any skill or knowledge development that is supplemental and essential to the daily employment of the worker
- A partial list of related and technical instruction: Mathematics, Blueprint Reading, Sketching, Applied Science, Occupational Theory, Codes, etc.

HOW ARE UPGRADE TRAINING SERVICES OBTAINED?

- Any industry or business or occupational group may request upgrade training by submitting a formal request to the local or area vocational education representatives

Apprenticeship Training

WHAT IS THE ROLE OF VOCATIONAL INDUSTRIAL EDUCATION IN APPRENTICESHIP TRAINING?

- Vocational Industrial Education has the direct responsibility of providing organized supplemental related instruction for apprentices

WHAT IS AN APPRENTICE?

- A qualified person of legal working age who has entered into a written agreement with an employer or Joint Apprenticeship Council under which the employer or JAC is to provide an opportunity for the apprentice to learn an apprenticeable occupation

WHAT IS APPRENTICEABLE OCCUPATION?

An apprenticeable occupation is one which:

- Customarily must be learned by practical training on the job
- Is clearly identified and commonly recognized or accepted throughout the industry
- Requires 4000 or more hours of work experience to learn
- Requires related instruction to supplement the work experience
- Involves the development of skills sufficiently broad to be applicable in like occupations throughout an industry

HOW IS SUPPLEMENTAL RELATED INSTRUCTION FOR APPRENTICES OBTAINED?

- Apprentices are required to attend classes in subjects related to the trade each year of his apprenticeship
- A minimum of 144 hours per year of related instruction is considered necessary
- Program sponsors request the vocational schools to establish classes of supplemental related instruction for apprentices

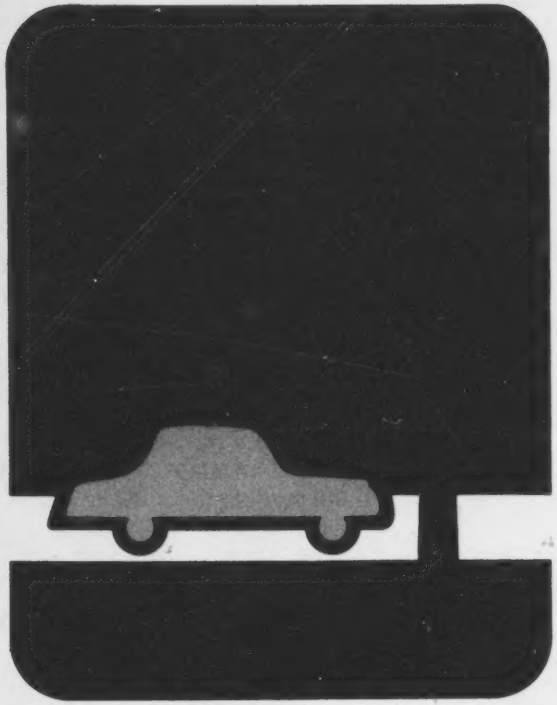
What is the cost of Vocational Adult Upgrade or Apprenticeship Training?

- Since these programs are provided by Public Education, the cost is shared by the State and Federal Governments
- The cost to the trainee is very small – a nominal registration fee

CUT ALONG DOTTED LINE

CUT ALONG DOTTED

CUT ALONG DOTTED



FUNDED BY:

The Wonderland Vocational Center
Connecticut Avenue
Wonderland, D.C. 20250

FOR ADDITIONAL INFORMATION CONTACT:

Charles W. Jones
Coordinator
Professional Personnel Development
Department of Vocational Education
4085 Capital Plaza Tower
Wonderland, D.C. 20250

FOLD ALONG THIS LINE

VOCATIONAL SCHOOLS

- Public Senior High Schools
- Area Vocational Centers
- State Vocational Schools
- Vocational Correction Schools

Wonderland Department of Education
Bureau of Vocational Education
Paid for with State Funds

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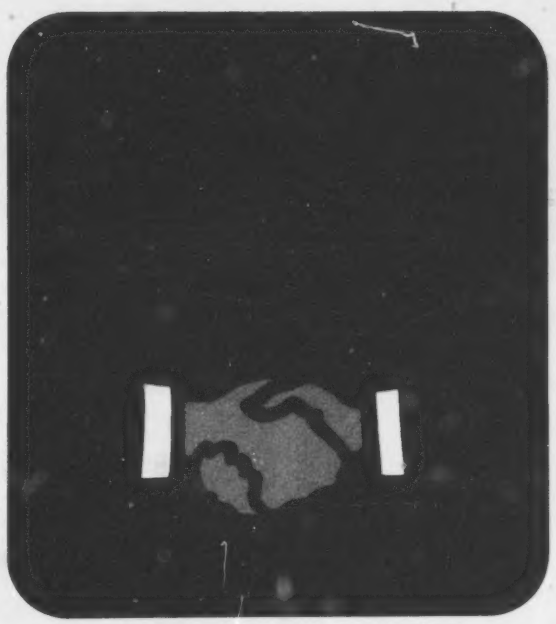
2

WONDERLAND VOCATIONAL STAFF EXCHANGE PROGRAM



CUT ALONG DOTTED LINE

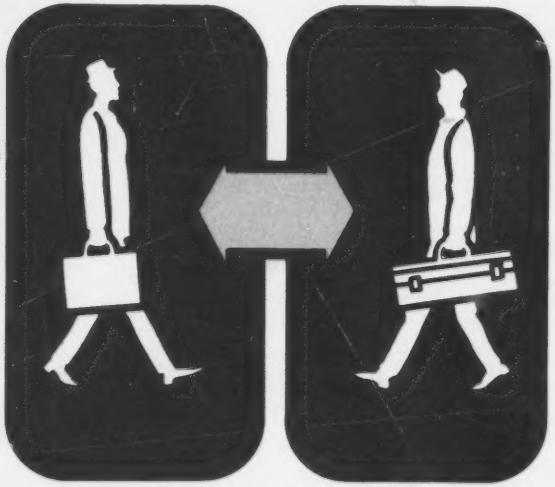
BROCHURE NO. 2

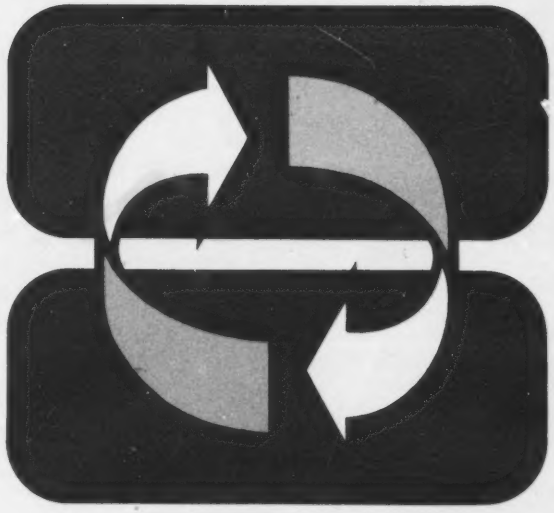
PURPOSE:

The vocational staff exchange project allows vocational teachers and administrators to exchange work stations with skilled technicians and supervisors in business and industry where vocational students are being employed.

Through these experiences business and industry can assist the educational agencies by identifying ways to provide relevant occupational education. They will also be able to identify and put into practice accepted strategies of teaching.

Teachers will develop new skills, techniques, and better understand the socio-economic environment of a given employment opportunity. This will provide a practical insight for the revision of their curricula for a more relevant instructional program.





Administrators will work with management supervisors and implement appropriate management practices in the school systems. They will also develop a process for a continuous liaison between the vocational school and business/industry.

COST TO PARTICIPANTS:

Vocational-technical educational personnel selected to participate in the project will continue to receive their regular salary. Travel and per diem will be reimbursed to participants at no cost to local systems.

Business and industry participants' cost will be absorbed by the business or industry sponsoring them.

EXCHANGE SITE SELECTION:

The exchange site selected for the educator will be in cooperation with all parties concerned and will be at a site where the educator will be exposed to situations relevant to the performances of his/her regular job.

The business and industry participant will have an exchange site specifically designed to meet his/her needs.

LENGTH OF EXCHANGE EXPERIENCE:

The length of the exchange experience will not exceed four weeks. Two weeks of this time may be spent out of state. Length of time at a site and the number of exchange site experiences will vary to meet the needs of those participating.

SEE OTHER SIDE FOR ASSEMBLY INSTRUCTION

SEE OTHER SIDE FOR ASSEMBLY INSTRUCTION

29

3. Why should school administrators be consulted and involved in the early planning stages of the development of a brochure?

4. Amateurish-looking brochures are sometimes justified by school personnel with the following statement: "This may not look very professional, but the public will realize that it comes from a school and therefore will make allowances for it." Agree or disagree with such justification, and explain your reasoning.

5. Suppose your school system has a vocational printing program that offers to produce your brochure for you. Why might this arrangement be an advantageous one—or why might you decide to take the work to a commercial establishment?

6. In distributing a brochure intended to inform the public about your vocational program, cost and effectiveness are not always directly related. Explain why this is so.

Compare your written responses on the Self-Check with the Model Answers given below. For part I, your responses should duplicate the model responses. For part II, your responses need not exactly duplicate the model responses; however, you should have covered the same **major** points.

MODEL ANSWERS

I. Matching:

1. Mimeograph
2. Mimeograph, Multilith
3. Mimeograph
4. Offset, Letterpress
5. Mimeograph
6. Mimeograph, Multilith
7. Mimeograph, Multilith, Offset, Letterpress
8. Offset

II. Essay:

1. Each medium of public relations has its special advantages and disadvantages. No one medium is likely to fulfill all the needs of promoting the vocational program. Brochures can have a very positive effect on the reading public, but they are not suitable for all occasions. Because it takes a long time to prepare and produce a brochure, it is not suitable for quick announcements about the program.

   High quality brochures involve considerable expenditure of time and money, so for some purposes, a cost-free newspaper article will be a better choice. Some sections of the public don't respond to reading matter; but it may be possible to reach them by a radio or T.V. spot announcement. The brochure is most effective if it can be gotten into the hands of the intended audience with a message and approach designed to appeal specifically to them.

2. "Promoting the vocational program" should be viewed in a larger sense than that of advertising or propagandizing for the program. A brochure may benefit the public by honestly informing it about the nature of occupational education and how public funds are being expended. Many vocational programs involve services that are available to the community at little or no cost (the cosmetology program, for example, may offer low-cost beauty services) that people would like to know about. People deserve to be informed about evening adult classes that are open to them for training or recreation. It is an obligation of vocational programs to inform parents about training that is available for their children, and to give them a straightforward appraisal of the occupational opportunities that exist. Informational brochures designed to aid the public will gain goodwill and support for vocational education.

3. Early in the planning of a brochure the teacher must consult with school administrators about the overall plans. Alert administrators want to know what is going on, and will want to be able to help where possible. The teacher should check to be sure the proposed brochure does not conflict with other public relations efforts of the school and that it meets all the requirements of administrative regulations and school policy.

   Expenditure of school funds probably requires specific administrative approval which should be sought before any production commitments are made. If you are going to have to ask for special funds, it is wise to have the administration in on the early planning. Many school administrators will want to see the text and design of the brochure before production gets underway to be sure it reflects well on the school.

4. It can be argued that indeed schools are not in a position to compete with large corporations in the production of professionally prepared brochures and other printed materials. Schools are staffed by subject matter experts and education experts, not publications specialists. The public is aware of this and may judge school publications with a different standard than it does the commercial brochure or flyer. In fact, an elaborate and obviously costly brochure produced by a vocational program might generate considerable resentment because it looks like public funds are being squandered.

   However, it must be remembered that the public has become more highly educated, discerning, and sophisticated than it ever was before. It sees highly creative graphic effects on television, is exposed to beautiful work in national magazines, and is deluged by high-power

brochures in the mail. The public cannot help being unimpressed when it receives a brochure produced by a vocational education program which looks like amateur work—printed on obviously cheap paper, using an awkward approach, and studded with errors. The impression given the reader may well be that teachers are persons of good intentions, but of limited competence.

Perhaps the best compromise is that the brochure should be modestly presented, but planned and prepared so carefully that it conveys the image of vocational education as staffed by educators of both high ideas and great skill.

5. The more obvious advantage of having your printing done within the vocational school is that of low cost. Because the labor is done by trainees, it may be that the only cost of the brochure is paper and printing supplies. Then, too, your job will be done close at hand where the printer can talk to you if complications arise. If the product is a good one, you will be helping to promote the printing program as well as your own.

   However, production jobs in a training program are done when the students are ready for the experience—not necessarily when the customer wants the job. You may not be able to get a due-date from the vocational program. There is always the possibility that your brochure may not turn out as well as you expected. Trainees can make mistakes and may not have the level of skill needed for complex layouts. If this happens, you do not have the recourse that you have if the work is done in a commercial shop. You may wish to use a professional printer if your brochure requires special equipment (e.g., die-cutting) or expertise not found in training institutions.

6. Distribution costs for a school brochure may range from absolutely nothing (e.g., sending the brochure home with students) to very high (e.g., first-class U.S. Mail). Each of the many methods has its advantages and disadvantages, and they are not always related to cost. If you want to reach the town's small-business owners, an efficient method is to place a brochure next to each place setting at a Lions or Kiwanis Club luncheon meeting—at practically no cost. If you are attempting to enlist the support of civic leaders, you may have to mail a personally addressed first-class envelope to each one.

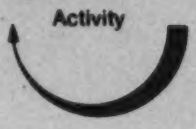
   Asking students to distribute your brochures to their friends and neighbors may be a cheap way out, but only a small percentage of the brochures may end up in the hands of the intended readers. The moral is, do not choose a distribution method only on the basis of cost or convenience. A brochure, to be effective, must be read by the audience, so arrange a distribution scheme that will get the brochure where it is supposed to go, whether it costs some money or not.

LEVEL OF PERFORMANCE: For part I, you should have answered all eight items correctly. For part II, your responses should have covered the same **major** points as the model responses. If you did not have all eight correct in part I, or if you missed some points or have questions about any additional points you made in part II, review the material in the information sheet, Developing and Distributing Promotional Brochures, pp. 6–18, or check with your resource person if necessary.

Learning Experience II

OVERVIEW

Given examples of brochures designed to promote vocational programs, critique those brochures.

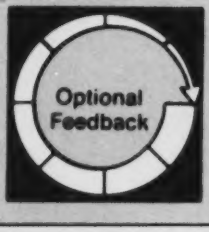


You will be reading and examining two sample brochures on vocational programs.

You will be critiquing the sample brochures, using the Brochure Evaluation Sheet, pp. 27–28.

You will be evaluating your competency in critiquing the sample brochures by comparing your completed critiques with the Model Critiques, pp. 29–30.

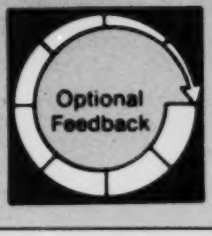
You may wish to obtain examples of promotional brochures in your own occupational specialty, and to critique them.



You may wish to discuss your critiques of the brochures with your resource person, a public relations specialist, or other person with expertise in preparing brochures.

You may wish to interview persons with special expertise in planning and preparing promotional brochures, such as other teachers, program administrators, local printers, graphic designers, or journalists.

You may wish to prepare a visual layout for a brochure for a vocational program, school organization, or club with which you are involved.



You may wish to have your brochure reviewed and critiqued by your resource person or other person with expertise in this area, using the Brochure Evaluation Checklist, p. 30.

In the center of this module (following p. 20), you will find samples of two brochures designed to inform the public about specific vocational education programs. Before proceeding with this activity, you will need to **remove** the brochures from the module, and complete the following steps: (1) separate the two brochures, (2) fold each brochure in thirds so that the circled numbers 1 and 2 are on the covers, and (3) for Brochure No. 2, cut along the dotted lines at the top of the brochure so that the top is pointed.

After you have completed the construction of the brochures, read each through carefully, note your response and reaction to them, examine them in terms of content, approach, design, and technical quality. Be prepared to critique the two brochures.

Brochure No. 1, "Vocational Adult Upgrade and Apprenticeship Training," is designed for an audience of unskilled and skilled workers. Brochure No. 2, "Wonderland Staff Exchange Program," is designed for an audience of teachers, technicians, and supervisors.

Now that you have examined the two sample brochures, critique the brochures using the Brochure Evaluation Sheet below. Each of the nine items requires a short essay-type response. Please explain fully, but briefly, and make sure you respond to all parts of each item. Base your responses on your knowledge of brochure design, writing style, organization, topic selection and approach, and printing processes.

BROCHURE EVALUATION SHEET

BROCHURE NO. 1:	**BROCHURE NO. 2:**
Adult Upgrade and Apprenticeship	**Wonderland Staff Exchange Program**

1. What is the central purpose of the brochure as you perceived it, and how clearly was this purpose presented to the reader?

2. How sufficient was the information that was presented, and did you learn enough to be able to act on it in some way?

3. How well was the text written in terms of the level and style likely to appeal to the supposed audience?

4. How did the type face contribute to the design and readability?

5. How did the layout (e.g., display headings, placement of text, illustrations) contribute to your interest in, and understanding of, the topic?

6. How did the overall proportions and shape of the brochure contribute to the design?

7. How well chosen was the paper stock for the overall purposes of the brochures?

8. How did the colors of paper and ink contribute to the brochure's impact?

9. How effective was the brochure in informing you about the vocational program, or changing your attitudes, or motivating you to take some action?

Compare your completed written critiques of the brochures with the Model Critiques given below. Your responses need not exactly duplicate the model responses; however, you should have covered the same **major** points.

MODEL CRITIQUES

BROCHURE NO. 1:

1. The purpose is to inform the reader about two programs, Adult Upgrade and Apprenticeship Training. The general purpose is easy to grasp, but it is not clear what the reader is supposed to do about this information, or why he/she should want to be informed.

2. The text is in "question-and-answer" form, so a lot of information is presented in a concise manner. One could learn a lot from reading this brochure. However, the ultimate point seems to be missing. There is no information as to what action the reader is expected to take.

3. The audience for the brochure is unskilled and skilled workers. The text has too many long words and complex sentences for the audience and is a bit deadly. It could have been made more personal and simple.

4. The type is neat and modern and is suitable for the overall design. However, it is too small for easy reading and would discourage some from reading the brochure.

5. The layout is very spotty. It is difficult to grasp the organization and the really important points being made. The appearance is broken up and unattractive without real force. The two back pages look like fillers and afterthoughts.

6. The shape is good, and the proportions are pleasing.

BROCHURE NO. 2:

1. Apparently the purpose is to get recruits for a staff exchange program, but the purpose may simply be to inform the public that such a program is going on. It is difficult to determine what action the reader is expected to take.

2. The text is pretty heavy with educational jargon, so it is not easy to get an idea as to how much information is available, and what it says. Some questions come to mind that are not clearly answered in the brochure, e.g., Why should someone want to join the program? Exactly what do the participants do in the program? What specific qualifications do the participants need?

3. The language, writing style, and educational terms seem likely to put most people off. Though the brochure is aimed at teachers, technicians, and supervisors, even they will probably find the approach a bit dull and the text difficult to read. It could have easily been made more concrete, and much livelier and exciting.

4. The bold type face harmonizes well with the bold heavy lines of the illustrations. It is modern, clean, and easy to read. The spacing and type face are good.

5. The layout not only attracts attention but holds the attention of the reader. The main sections are easy to identify, and the whole design hangs together. Though they are very simple, the drawings have considerable impact and impel the reader to read the brochure to find out what is going on.

6. The shape of the brochure is particularly attractive and eye-catching. The pointed top suggesting mountains reflects the shapes in the drawings and helps unify the design. It also sets this brochure apart from others.

BROCHURE NO. 1:

7. The paper seems well chosen for the overall purposes of the brochure. The firm, pure white, coated stock gives a good, solid feel to the brochure.

8. The colors are very poorly chosen. Baby blue and pink are just not right for a brochure designed to promote adult and apprenticeship training. Strong, warm colors would have a much more appropriate effect.

9. The brochure is very informative in describing two kinds of vocational training, but most readers would not know what to do next. It doesn't say what to do, where to go, who to ask. It is unlikely that most readers will act on the information in the brochure.

BROCHURE NO. 2:

7. Again, the paper is very suitable. It helps give an impression of businesslike activity, and strengthens the feeling of the firm handshake in the cover illustration.

8. The bright, clear colors lend a vigorous and active feeling to the brochure. It looks simple, but it has a lot of punch against the clean white paper and black outlines.

9. It appears to be a most attractive brochure. Most people would enjoy looking at it, but probably few would be stimulated by the text. Fewer still will act on it because no clear course of action is called for.

LEVEL OF PERFORMANCE: Your completed critiques should have covered the same **major** points as the model responses. If you missed some points or have questions about any additional points you made, review the material in the information sheet, Developing and Distributing Promotional Brochures, pp. 6–18, or check with your resource person if necessary.

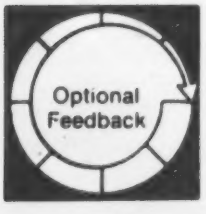
In order to gain an understanding of the preparation of brochures for vocational education, you may wish to collect a variety of examples of brochures in your own occupational specialty for examination and review. You can request sample copies from fellow teachers, the school system public relations office, the state bureau of vocational education, and other sources. To focus your thinking on the effect of these brochures, you may wish to select the most effective ones and critique them. You could use a form like the Brochure Evaluation Sheet, pp. 27–28, or you may devise a form of your own.

After you have completed your critiques of the sample brochures you have obtained, you may wish to arrange through your resource person to discuss your critiques with a person knowledgeable in the production of publications. Such a person may be your resource person, a professional graphics designer, a writer, or public relations specialist. Your resource person may be able to help you identify other experts in the field. Compare your evaluations of the sample brochures with the evaluations of the specialist.

To increase your understanding of specific problems and solutions in the preparation of brochures, you may wish to arrange through your resource person to interview persons with special expertise in some area of this work. Some suggestions for such persons include a local printer, representative of a company dealing in fine papers, commercial photographer, commercial artist, journalist, school or college program administrator, or college director of publications. In order to prepare for the interview, you may wish to review the material in the information sheet, Developing and Distributing Promotional Brochures, pp. 6–18, and develop a list of questions to ask the expert.

To develop competence in designing brochures for a vocational program, you may wish to prepare a complete visual layout and specifications for a brochure.

- Select the target audience, and identify (or describe) its characteristics.
- Work up a rough layout of the design.
- Write, refine, and edit the text.
- Devise illustrations.
- Develop an accurate full-size visual layout.
- Specify paper, color of ink, type style, needed artwork.
- Specify printing processes to be used.



After you have prepared your visual layout and plan, you may wish to arrange to have your resource person review and evaluate your layout and specifications. Give him/her the Brochure Evaluation Checklist, p. 33, to use in evaluating your work.

NOTES

BROCHURE EVALUATION CHECKLIST

Name _____

Date _____

Resource Person _____

Directions: Indicate the level of the teacher's accomplishment by placing an X in the appropriate box under the *LEVEL OF PERFORMANCE* heading. If, because of special circumstances, a performance component was not applicable, or impossible to execute, place an X in the N/A box.

	LEVEL OF PERFORMANCE					
	N/A	None	Poor	Fair	Good	Excellent
In the teacher's plans, layout, and written text for a brochure:						
1. a single topic, important to the chosen organization and audience, was selected	☐	☐	☐	☐	☐	☐
2. the target audience was clearly identified and its characteristics delineated	☐	☐	☐	☐	☐	☐
3. rough and visual layouts were prepared	☐	☐	☐	☐	☐	☐
4. the text was written at a level appropriate to the described audience	☐	☐	☐	☐	☐	☐
5. the approach and writing style were designed to attract and hold the attention of the audience	☐	☐	☐	☐	☐	☐
6. the information was sufficiently complete and was directed to the intended purpose	☐	☐	☐	☐	☐	☐
7. the copy was free of grammatical and technical errors	☐	☐	☐	☐	☐	☐
8. the layout design was attractive in appearance and appropriate to the purpose	☐	☐	☐	☐	☐	☐
9. illustrations were used to help tell the story	☐	☐	☐	☐	☐	☐
10. the paper selected enhanced the overall effectiveness of the design	☐	☐	☐	☐	☐	☐
11. the colors selected for paper and ink contributed to the impact of the design	☐	☐	☐	☐	☐	☐
12. the total effect was arresting, lively, and informative	☐	☐	☐	☐	☐	☐

LEVEL OF PERFORMANCE: All items must receive N/A, GOOD, or EXCELLENT responses. If any item receives a NONE, POOR, or FAIR response, you may wish to review the material in the information sheet, Developing and Distributing Promotional Brochures, pp. 6–18, revise your design and plan accordingly, or check with your resource person if necessary.

NOTES

Learning Experience III

FINAL EXPERIENCE

While working in an actual school situation,* develop a brochure to promote your vocational program.

As you fulfill your teaching duties, determine when a brochure could be used effectively to promote your vocational education program. Based on that decision, develop a brochure to inform the school and community about your program. This will include—

- identifying a source of funds for the production and distribution of the brochure
- planning the message or information you wish to convey to the intended audience
- writing the text and arranging for the preparation of illustrations
- preparing a visual layout of your brochure, including captions, text, illustrations, graphic design, paper stock, and colors
- consulting with specialists in the preparation of brochures to obtain their advice, suggestions, and evaluation of your proposed brochure
- arranging for the complete production and the distribution of the brochure

NOTE: As you complete each of the above activities, document your actions (in writing, on tape, through a log) for assessment purposes.

Arrange to have your resource person review your brochure and other documentation.

Your total competency will be assessed by your resource person, using the Teacher Performance Assessment Form, pp. 37–38.

Based upon the criteria specified in this assessment instrument, your resource person will determine whether you are competent in developing brochures to promote your vocational program.

*For a definition of "actual school situation," see the inside back cover.

NOTES

TEACHER PERFORMANCE ASSESSMENT FORM

Develop Brochures to Promote Your Vocational Program (G–3)

Name _____

Date _____

Resource Person _____

Directions: Indicate the level of the teacher's accomplishment by placing an X in the appropriate box under the LEVEL OF PERFORMANCE heading. If, because of special circumstances, a performance component was not applicable, or impossible to execute, place an X in the N/A box.

	LEVEL OF PERFORMANCE					
	N/A	None	Poor	Fair	Good	Excellent
In planning for the brochure, the teacher:						
1. clearly established the need and purposes for the brochure	☐	☐	☐	☐	☐	☐
2. selected a single important topic for the brochure	☐	☐	☐	☐	☐	☐
3. identified the target audience for the brochure and described its characteristics	☐	☐	☐	☐	☐	☐
4. identified and secured available funds for production of the brochure	☐	☐	☐	☐	☐	☐
5. involved teachers, school administrators, staff, and community persons in the planning for the brochure as necessary and desirable	☐	☐	☐	☐	☐	☐
In preparing and producing the brochure, the teacher:						
6. developed and followed a production sequence	☐	☐	☐	☐	☐	☐
7. used experts and specialists to improve the content, appearance, and technical quality of the brochure	☐	☐	☐	☐	☐	☐
8. consulted a printer about production processes and requirements	☐	☐	☐	☐	☐	☐
9. made arrangements with competent artists for the preparation of illustrations	☐	☐	☐	☐	☐	☐
10. prepared rough and visual layouts	☐	☐	☐	☐	☐	☐
In completing the brochure, the teacher:						
11. wrote the text at a level appropriate to the intended audience	☐	☐	☐	☐	☐	☐
12. included information which accurately describes the vocational program	☐	☐	☐	☐	☐	☐
13. eliminated any grammatical and technical errors	☐	☐	☐	☐	☐	☐

	N/A	None	Poor	Fair	Good	Excellent
14. used a layout design which is attractive in appearance and appropriate to the purpose	☐	☐	☐	☐	☐	☐
15. chose illustrations which help to tell the story	☐	☐	☐	☐	☐	☐
16. selected paper which enhances the effect of the brochure	☐	☐	☐	☐	☐	☐
17. used color to advantage in increasing the impact of the brochure	☐	☐	☐	☐	☐	☐
18. used printing processes which produced a final product of high quality	☐	☐	☐	☐	☐	☐
19. created an arresting, lively, and informative brochure	☐	☐	☐	☐	☐	☐
In distributing the brochure, the teacher:						
20. held final costs within the projected budget	☐	☐	☐	☐	☐	☐
21. completed and distributed the brochure on schedule	☐	☐	☐	☐	☐	☐
22. distributed the brochure to the audience for which it was intended	☐	☐	☐	☐	☐	☐
23. sent copies of the brochure to professional agencies and associations	☐	☐	☐	☐	☐	☐
24. developed a file on the production of the brochure to aid future planning	☐	☐	☐	☐	☐	☐

LEVEL OF PERFORMANCE: All items must receive N/A, GOOD, or EXCELLENT responses. If any item receives a NONE, POOR, or FAIR response, the teacher and resource person should meet to determine what additional activities the teacher needs to complete in order to reach competency in the weak area(s).

ABOUT USING THE CENTER'S PBTE MODULES

Organization

Each module is designed to help you gain competency in a particular skill area considered important to teaching success. A module is made up of a series of learning experiences, some providing background information, some providing practice experiences, and others combining these two functions. Completing these experiences should **enable** you to achieve the **terminal** objective in the final learning experience. The final experience in each module always requires you to demonstrate the skill in an actual school situation when you are an intern, a student teacher, or an inservice teacher.

Procedures

Modules are designed to allow you to individualize your teacher education program. You need to take only those modules covering skills which you do not already possess. Similarly, you need not complete any learning experience within a module if you already have the skill needed to complete it. Therefore, before taking any module, you should carefully review (1) the Introduction, (2) the Objectives listed on p. 4, (3) the Overviews preceding each learning experience, and (4) the Final Experience. After comparing your present needs and competencies with the information you have read in these sections, you should be ready to make one of the following decisions:

- that you do not have the competencies indicated, and should complete the entire module
- that you are competent in one or more of the enabling objectives leading to the final learning experience, and thus can omit that (those) learning experience(s)
- that you are already competent in this area, and ready to complete the final learning experience in order to "test out"
- that the module is inappropriate to your needs at this time

When you are ready to take the final learning experience **and** have access to an actual school situation, make the necessary arrangements with your resource person. If you do not complete the final experience successfully, meet with your resource person and arrange (1) to repeat the experience, or (2) complete (or review) previous sections of the module or other related activities suggested by your resource person before attempting to repeat the final experience.

Options for recycling are also available in each of the learning experiences preceding the final experience. Any time you do not meet the minimum level of performance required to meet an objective, you and your resource person may meet to select activities to help you reach competency. This could involve (1) completing parts of the module previously skipped; (2) repeating activities; (3) reading supplementary resources or completing additional activities suggested by the resource person; (4) designing your own learning experience; or (5) completing some other activity suggested by you or your resource person.

Terminology

Actual School Situation . . . refers to a situation in which you are actually working with, and responsible for, secondary or post-secondary vocational students in a real school. An intern, a student teacher, or an inservice teacher would be functioning in an actual school situation. If you do **not** have access to an actual school situation when you are taking the module, you can complete the module **up to** the final learning experience. You would then do the final learning experience later; i.e., when you have access to an actual school situation.

Alternate Activity or Feedback . . . refers to an item or feedback device which may **substitute** for required items which, due to special circumstances, you are unable to complete.

Occupational Specialty . . . refers to a specific area of preparation within a vocational service area (e.g., the service area Trade and Industrial Education includes occupational specialties such as automobile mechanics, welding, and electricity).

Optional Activity or Feedback . . . refers to an item which is not required, but which is designed to **supplement** and enrich the required items in a learning experience.

Resource Person . . . refers to the person in charge of your educational program; the professor, instructor, administrator, supervisor, or cooperating/supervising/classroom teacher who is guiding you in taking this module.

Student . . . refers to the person who is enrolled and receiving instruction in a secondary or post-secondary educational institution.

Vocational Service Area . . . refers to a major vocational field: agricultural education, business and office education, distributive education, health occupations education, home economics education, industrial arts education, technical education, or trade and industrial education.

You or the Teacher . . . refers to the person who is taking the module.

Levels of Performance for Final Assessment

N/A . . . The criterion was not met because it was **not applicable** to the situation.
None . . . **No attempt** was made to meet the criterion, although it was relevant.
Poor . . . The teacher is unable to perform this skill or has only **very limited ability** to perform it.
Fair . . . The teacher is unable to perform this skill in an acceptable manner, but has **some ability** to perform it.
Good . . . The teacher is able to perform this skill in an **effective** manner.
Excellent . . . The teacher is able to perform this skill in a **very effective** manner.

Titles of The Center's Performance-Based Teacher Education Modules

Category A: Program Planning, Development, and Evaluation

A–1 Prepare for a Community Survey
A–2 Conduct a Community Survey
A–3 Report the Findings of a Community Survey
A–4 Organize an Occupational Advisory Committee
A–5 Maintain an Occupational Advisory Committee
A–6 Develop Program Goals and Objectives
A–7 Conduct an Occupational Analysis
A–8 Develop a Course of Study
A–9 Develop Long-Range Program Plans
A–10 Conduct a Student Follow-Up Study
A–11 Evaluate Your Vocational Program

Category B: Instructional Planning

B–1 Determine Needs and Interests of Students
B–2 Develop Student Performance Objectives
B–3 Develop a Unit of Instruction
B–4 Develop a Lesson Plan
B–5 Select Student Instructional Materials
B–6 Prepare Teacher-Made Instructional Materials

Category C: Instructional Execution

C–1 Direct Field Trips
C–2 Conduct Group Discussions, Panel Discussions, and Symposiums
C–3 Employ Brainstorming, Buzz Group, and Question Box Techniques
C–4 Direct Students in Instructing Other Students
C–5 Employ Simulation Techniques
C–6 Guide Student Study
C–7 Direct Student Laboratory Experience
C–8 Direct Students in Applying Problem-Solving Techniques
C–9 Employ the Project Method
C–10 Introduce a Lesson
C–11 Summarize a Lesson
C–12 Employ Oral Questioning Techniques
C–13 Employ Reinforcement Techniques
C–14 Provide Instruction for Slower and More Capable Learners
C–15 Present an Illustrated Talk
C–16 Demonstrate a Manipulative Skill
C–17 Demonstrate a Concept or Principle
C–18 Individualize Instruction
C–19 Employ the Team Teaching Approach
C–20 Use Subject Matter Experts to Present Information
C–21 Prepare Bulletin Boards and Exhibits
C–22 Present Information with Models, Real Objects, and Flannel Boards
C–23 Present Information with Overhead and Opaque Materials
C–24 Present Information with Filmstrips and Slides
C–25 Present Information with Films
C–26 Present Information with Audio Recordings
C–27 Present Information with Televised and Videotaped Materials
C–28 Employ Programmed Instruction
C–29 Present Information with the Chalkboard and Flip Chart

Category D: Instructional Evaluation

D–1 Establish Student Performance Criteria
D–2 Assess Student Performance: Knowledge
D–3 Assess Student Performance: Attitudes
D–4 Assess Student Performance: Skills
D–5 Determine Student Grades
D–6 Evaluate Your Instructional Effectiveness

Category E: Instructional Management

E–1 Project Instructional Resource Needs
E–2 Manage Your Budgeting and Reporting Responsibilities
E–3 Arrange for Improvement of Your Vocational Facilities
E–4 Maintain a Filing System
E–5 Provide for Student Safety
E–6 Provide for the First Aid Needs of Students
E–7 Assist Students in Developing Self-Discipline
E–8 Organize the Vocational Laboratory
E–9 Manage the Vocational Laboratory

Category F: Guidance

F–1 Gather Student Data Using Formal Data-Collection Techniques
F–2 Gather Student Data Through Personal Contacts
F–3 Use Conferences to Help Meet Student Needs
F–4 Provide Information on Educational and Career Opportunities
F–5 Assist Students in Applying for Employment or Further Education

Category G: School-Community Relations

G–1 Develop a School-Community Relations Plan for Your Vocational Program
G–2 Give Presentations to Promote Your Vocational Program
G–3 Develop Brochures to Promote Your Vocational Program
G–4 Prepare Displays to Promote Your Vocational Program
G–5 Prepare News Releases and Articles Concerning Your Vocational Program
G–6 Arrange for Television and Radio Presentations Concerning Your Vocational Program
G–7 Conduct an Open House
G–8 Work with Members of the Community
G–9 Work with State and Local Educators
G–10 Obtain Feedback about Your Vocational Program

Category H: Student Vocational Organization

H–1 Develop a Personal Philosophy Concerning Student Vocational Organizations
H–2 Establish a Student Vocational Organization
H–3 Prepare Student Vocational Organization Members for Leadership Roles
H–4 Assist Student Vocational Organization Members in Developing and Financing a Yearly Program of Activities
H–5 Supervise Activities of the Student Vocational Organization
H–6 Guide Participation in Student Vocational Organization Contests

Category I: Professional Role and Development

I–1 Keep Up-to-Date Professionally
I–2 Serve Your Teaching Profession
I–3 Develop an Active Personal Philosophy of Education
I–4 Serve the School and Community
I–5 Obtain a Suitable Teaching Position
I–6 Provide Laboratory Experiences for Prospective Teachers
I–7 Plan the Student Teaching Experience
I–8 Supervise Student Teachers

Category J: Coordination of Cooperative Education

J–1 Establish Guidelines for Your Cooperative Vocational Program
J–2 Manage the Attendance, Transfers, and Terminations of Co-Op Students
J–3 Enroll Students in Your Co-Op Program
J–4 Secure Training Stations for Your Co-Op Program
J–5 Place Co-Op Students on the Job
J–6 Develop the Training Ability of On-the-Job Instructors
J–7 Coordinate On-the-Job Instruction
J–8 Evaluate Co-Op Students' On-the-Job Performance
J–9 Prepare for Students' Related Instruction
J–10 Supervise an Employer-Employee Appreciation Event

RELATED PUBLICATIONS

Student Guide to Using Performance-Based Teacher Education Materials
Resource Person Guide to Using Performance-Based Teacher Education Materials
Guide to the Implementation of Performance-Based Teacher Education
Performance-Based Teacher Education: The State of the Art, General Education and Vocational Education

For information regarding availability and prices of these materials contact—

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